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ABSTRACT

This compilation of working papers is part 1 of the proceedings of the ACTFL 1972 preconference workshop on black francophone literature. Part 2, to be completed in the future, will be a bibliography containing primary and secondary sources, textbooks, articles, a glossary of African terms, and resource materials useful in language classrooms. The papers are summarized under the following headings: (1) African Religious Orientation; (2) Physical Africa; (3) Art, Music, and Dance; (4) African History; (5) Literature of West Africa; (6) Literature of Central and Equatorial Africa; (7) Caribbean Literature; and (8) Pedagogy. An appendix contains an alphabetical listing of resource consultants and chairmen who participated in the workshop and who may be contacted for further information. (AM)

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THE AMERICAN COUNCIL ON THE TEACHING OF FOREIGN LANGUAGES

THE WORKING PAPERS

of

The 1972 Pre-Conference Workshop

on

BLACK LITERATURE OF FRENCH EXPRESSION

20-22 November 1972

Atlanta, Georgia

Part I-The Reports of Teams A through H

Part II-The Bibliography (to be forthcoming)

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FL 005 098

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FOREWORD

It is with great pleasure that we present to consultants, chairmen, and participants the working papers from the 1972 ACTFL Pre-Conference Workshop on Black Literature of French Expression. We realize that it is impossible for these papers to summarize completely the staggering amount of knowledge and information that was disseminated during the three-day workshop. At most, they provide only a glimpse into the vast wealth of francophone literature of Africa and the West Indies which is available to teachers, scholars, and students of French. If the workshop did no more than evoke an awareness of the existence of this extensive body of literature by French-speaking Blacks, we feel justified in concluding that it was a success.

In preparing this compilation it was necessary for the editors to make some arbitrary decisions regarding the contents and their length. However, in making these decisions, the editors carefully considered several factors which, we hope, the consultants and participants will understand and appreciate. These factors were:

1. In some cases, the editors had only the outlines of the consultants from which to work.

2. In some cases, the editors had only the reports of the recorders from which to work.

3. In some cases, the editors had a complete typewritten manuscript from the consultants.

4. Consideration was given to the editors' comments based on their observation of the various teams in session.

5. Finally, consideration was given to the oral interpretation and evaluation expressed by the participants and consultants.

Editing and compiling this summary brochure was not an easy task. We know that both participants and consultants will find numerous shortcomings. We trust, however, that these papers will be regarded as an attempt to acquaint teachers and students with a new dimension in French language, literature, and culture. This attempt is only a beginning.

For additional information or knowledge about a particular topic discussed in the workshop, the consultants of the team that addressed itself to that question should be contacted. Knowing the generosity of the consultants, we feel confident that they will be delighted to communicate directly with you.

Unfortunately, the bibliography that was to be an outgrowth of the workshop has not been completed, and, therefore, is not included. The task of compiling the bibliography went far beyond our greatest expectations. However, it will be completed in the near future and sent to you as a second part of the working papers.

Thomas H. Geno
Herman F. Bostick

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Team A-African Religious Orientation

Consultants: M.P. van Doorslaer, University of Wyoming
Richard A. Long, Atlanta University
René Belance, Brown University

Chairman: George W. Jones, Norfolk, Virginia, City Schools

Professor van Doorslaer's two presentations can best be generalized by using her own outlines; they are as follows:

Man and the Sacred: A World Vision

There is no division between the sacred and the profane in traditional Africa. They fuse into each other. Sin, in the Christian sense, intolerance, proselystism and conversion are unknown. Religious beliefs and the Universe are closely tied together. In the beginning there was a Unique God who soon after was surrounded by lesser ones, genies and spirits. The universe was organized but someone either did not follow the rules or broke a taboo, and chaos temporarily replaced order. With the restoration of order, man was created, and skills or techniques necessary to his survival were given to him. The origin of the Universe, and his place within it were revealed to him. Myths present man with a cosmology. Society and institutions are made in the image of the structure of the Universe.

The Supreme Being is indifferent to man's plight, but all the lesser gods, genies, and spirits take a vivid interest in man's business and have to be worshipped, placated and propitiated constantly for fear that the Universe's delicate balance might break and chaos return. This can happen through the gods' anger or mischief, or because of some mistake or oversight on the part of man. Man cannot control nature but has to learn how to influence those who can. The vital force, the ancestor cult, the institution of secret societies, the rites of passage, the attitude towards death, magic and witchcraft are some of the most characteristic aspects of traditional African religions.

The Ages of Man from Birth to Death

Islam is the second most followed religion in Africa. Christianity comes a poor third, and adepts of Judaism, Hinduism, Buddhism, and Parsi are found in relatively small numbers.

The strict monotheism of Islam does not conflict with the traditional African religions. The five pillars of Islam, the lack of need for final conversion, tolerance, polygamy, and the fact that local religions are not persecuted and often accepted along with Islam have helped to make the latter the largest non-indigenous religion in Africa.

Christianity enters directly into conflicts with Islam and with the traditional religions. It is not so much the strict monotheism of Christianity as the insistence of the latter to make tabula rasa of all that is not Christianity. Formal conversion, baptism, monogamy, all go against not only the traditions but also the local economy and social structure. A Christian convert, under the pressure exerted by the Church to conform and unable to do so, will accept Islam as being more congenial to his own traditions.

Religion and magic as they appear in the following novels: L'Aventure ambiguë, Cheikh Hami ou Kane, (Islam), Le Devoir de violence, Y Ouologuem, (Islam, magic), Soundjata, Dt. Niane, (Islam, magic).

Religion and magic play a greater role in African novels of English expression than those of French expression which are more oriented towards social problems. Among the novels which deal clearly with magic and witchcraft as well as traditional religions (in English) the following will be studied: The Great Pond, E. Amadi, Maru, B. Head, The Concubine, E. Amadi.

Highlights of Professor Long's presentation:

-In considering literature written by African writers, it is most essential that teachers formed by traditional Western standards be particularly aware of the immense diversity of forms, ideas, mixtures, parallels and rites that may influence an African writer. His choice of verbal expression, the behavior of his characters and-or the outcome of his work will depend greatly upon this diversity.

-It seems that among all African peoples there is the idea of a supreme God, generally considered the "Creator", but his rôle in the lives of the people is interpreted and appreciated in varying degrees.

-To better explore and understand a literary piece, the localization of it is a necessity; that is, one must place the work in its proper locale, must consider the culture of that region and relate it to the special features of that area. Only when this is done can one minimize reading into the work certain interpretations which might not even be there at all.

-We might classify traditional African religion in the form of a topocosm- a direct and continuous relationship between the space the members of the group occupy and the rest of the world. This topocosm, depending on the society (agricultural, hunting, pastoral or hierarchical) would express the common denominators shared by the total group. For example: 1. all would recognize common ancestors, 2. they would speak the same language, 3 they would have common experiences, 4. they would share the same needs, and 5. they would recognize the same deities. In this topocosm, various rites are instituted: some are for normal, everyday situations; others are for extraordinary occasions. Religious activity is continuous and compartmentalized. Although the pervasive theme which somewhat unifies the all is the recognition of some form of a Supreme Being, he is seldom mentioned. There are many intermediate deities which compose a pantheon of fairly specialized gods These "specialists" are ritualized in: 1. overt rites, such as public celebrations, feast days and the like, and 2. covert rites, which are either secret or private in nature.

-It is also important to recognize that traditional African religion is characterized by "openness". In many societies acceptance of Christianity is not considered to be in direct conflict with the local religious consciousness. Christianity is accepted without abandoning traditional religious practices because all religion is perceived as knowledge and one does not abandon already gained knowledge when a newer knowledge is acquired. Catholicism, Protestantism or Islamism merely comes as a form of a new and expanded knowledge. In this respect, many of the imperceptive missionaries who "converted" groups to Christianity were later shocked to find that those "savages" were still practicing or were returning to their traditional

rites. Actually, the "savage", within his own reality, had only experienced a new knowledge and was thus embracing it as part of a whole.

-It should be further noted that Islam, instituted either by Holy Wars or by administrative fiat, is not the same in every area. It varies, according to location, from the very rigid or "puritanical" form to a rather tolerant brand which fused easily with local customs. We can cite Sénégal, overwhelmingly Moslem, as being led effectively by a Roman Catholic President, Léopold Sédar Senghor.

-Members of given societies operate on different levels of religious consciousness from the elite to the very ordinary. In this light one must recognize that writers will also create their works within these varying levels.

-At the present time one can expect to find true African literature coming from: West Africa parts of Central Africa and the Caribbean, including Haiti.

Highlights of Professor Bélance's presentation:

The Creole language, evolving from the various African tribal tongues brought together in slavery and mixed with the language of the French enslavers, forms the vehicle of oral expression for the Voodoo religion of Haiti. Voodoo is a religion scorned as superstition by those whose culture limits their comprehension of it. However, for its practitioners, it is a very deeply penetrated reality in their lives, one which brings satisfaction and solace to practical needs.

While Catholicism is the official religion of Haiti, Voodoo is the popular religion of the simple peasant whose beliefs in life are directed by the dangers of living: sickness, lack of food, the supernatural.

The development of rituals in Voodoo can be paralleled to the structure of the Catholic rites and, at times, in Haiti, each has borrowed from the other. There is a hierarchy of gods specialized in certain domaines and, like saints, they are implored for special intentions. Rituals are designed to achieve certain goods or to eliminate certain evils.

Throughout early Haitian history-even after gaining the fame and pride of being the only nation of its kind in the New World to win its own independence by military defeat of the enemy-Voodoo has been constantly expelled, pushed into the hills and out into the countryside. Persecuted by bishops of the Church as well as by the rulers of the land, it continued to live because its believers needed its practicality. The Courrier du Cap of June, 1896, published articles showing the harsh measures taken against those who engaged in it.

With the arrival of Antoine Simon, an adept of Voodoo, elected President of Haiti, the pressures were eased, only to resurge again from 1915 to 1934 during the occupation of Haitian territory by the American Marines. This occupation by brute force and insensitivity gave rise to a turning point in the thinking of the Haitian people. It brought a look into "self" and gave Haitians the conviction that "les gaulois aux cheveux blonds et aux yeux bleus" were not their ancestors. Haitians discovered that their roots were African, the heritage, African.

The defense of Voodoo as a bona fide religion is reasoned as follows:
-All Voodoo adepts believe in the existence of spirit beings who inhabit the universe in close intimacy with humans whose activities they dominate.
-Voodoo is composed of a sacerdotal hierarchy of gods with faithful believers, temples, altars, ceremonies and oral traditions which give it continuity.

Ainsi parla l'Oncle by Jean Price-Mars defends Voodooism and opens a new era for its existence.

Among literary works that afford clear details and great opportunity for comprehension of Haitian Voodoo, its influences, structure, the hierarchy of its gods and goddesses, the style of its cathedrals and the significance of its rituals, the following are among those recommended:

Le Vaudou haitien by Alfred Métrau
The Magic Isle by Jeom Seabrook
Divine Horsemen: The Living Gods of Haiti by Maya Deren
Ainsi parla l'Oncle by Jean Price-Mars

As for Haitian literature expressing the true culture of the Creole people-that is, a culture untainted by Western acculturation-the hope is left in the hands of the peasant who, in spite of the difficulties presented in writing Creole, is the only one capable of feeling the depth of his culture.

Term B: Physical Africa

Consultants: Rashid Halloway, Morehouse College
Virginia Illick Jaskot, Middlebury, Vermont

Chairman: Julia F. Jackson, Morris Brown College

Both consultants followed very closely their outlines, except in the realm of discussing the problems of larger African cities. Slides and pictures were used most effectively in the presentations and since one of the consultants (Rashid Holloway) was born in Sierra Leone and the other (Mrs. Jaskot) had worked in Togo, most of the presentations centered on West Africa.

Although the participants can add their own notes and figures to the detailed outlines which follow, we should like to highlight some striking facts which make it most difficult to generalize about anything African: it is a continent of extremes; there are over forty countries, over a thousand religions and hundreds of languages. The great majority of people are poor and most economic developments are initiated by countries outside of Africa.

The Problems of Africa: A Physical Geography

Emphasis to be placed on the physical, geographical problems Africa encounters which have deterred progress and development over the centuries and which are most frequently discussed in studies of Africa and mentioned in African literature. This survey should provide background not only for literary allusions but also for general social and political references.

I. General Setting

A. Major Geographic Regions-Characteristics, Location, Extent of Physical Setting
   1. The Desert
   2. The Short Grass Savanna
   3. The Grass and Tree Savanna
   4. The Broadleaf Evergreen Forests

B. Physical Extremes-Ramifications of straddling the equator
   1. Wet/dry-
   2. High/low - relevance to subsistence agriculture
   3. Forested/desert-
   4. Young/old rocks-pertinence to agriculture and mining
   5. Quality of soils
   6. Functions and usefulness of rivers
   7. Terrain of coasts

C. The Cultural Economies
   1. Nomadic herding
   2. Hunting, fishing and collecting: Primitive agriculture
   3. Agriculture-intensive plantation; stock raising
   4. Mining and quarrying
   5. Forest products
   6. Fishing

D. Cities vs. Rural Towns and Villages
   Comparison of the larger, dominant capital city to population centers in the rest of the country.

II. Distinctive Problems

A. Hand agriculture primary-subsistence
B. Contrasts between economies-rich and poor
C. Producing economies (plantations, mines) tied to foreign industrial states (Fr., Brit., etc.)
D. Cattle economy-overgrazing-fires and soil erosion; migratory economies
E. Insect life-burning
F. Undependability of precipitation over grasslands, etc.
G. Aridity-Harmattan (dust and dry, cool air; burning grass season)
H. Deltas of Niger, swamps, fluctuating and brackish lakes (Chad); poor drainage; seasonal rivers
I. Falls on Congo-rapid flow or sluggish
J. Landlocked position of Chad, Mali, Niger, Upper Volta, Mauritania
K. Smooth, harborless shorelines
L. Soil-lateritic, leached; hard-sand
M. Tropicality and wetnesses-diseases
N. Diseases-to animals and humans (malaria, guinea worm, rinderpest, sleeping sickness; no longer smallpox)
O. Poor nutrition
P. Tribalism vs. missionary influence
Q. Political boundaries cross rivers, divide culture groups and economies, waterways (European interference)
R. Transition from subsistent colonial states to more self-sufficient national states
S. Islam, Christianity, Animism, Fetishism
T. Diversity of ethnic groups and languages
U. Non-integrated rail systems
V. Population highly localized; 'underpopulation' in vast areas

W. Separation between population centers-fragmentation
X. Urban dominance

III. Assets and Possibilities for Future Development
A. Cash crops
B. Undeveloped mineral wealth (sea salt, limestone and marble) and industries-textile, lumber, cement
C. Untapped water sources, esp. in desert; lakes for hydroelectric power
D. Growing transportation and communication network allowing poorest regions access to food and equipment, esp. during dryest and flood seasons
E. Possible future long-distance transportation links (Americas to Asia)
F. Unique tourist attractions

Physical Africa

The development of Africa has been greatly hampered by physical setbacks. In this connection, a survey of physical Africa might lead to some understanding in the proper teaching about Africa.

1. The Major Geographic Divisions
Elementary Geography
2. The Extremes of Climatic Conditions as they affect production
3. Economic setbacks as caused by physical problems
4. Problems of the city, population accomodation
5. Individual and distinctive problems
a. Population and underpopulation
b. Tribal varieties
c. Religions
d. Political Bounderies
e. Sub-Cultural Nationalism
f. Nutrition
g. Landlocked states and transportation
h. Diseases e.g. Malaria, Smallpox, Sleeping Sickness
i. Unemployment and Waste
j. The Rivers, Cataracts, and Falls
k. Agriculture, Soil Erosion, etc.
l. Production (minerals, power, water, etc.)

Team C-Art, Music and Dance

Consultants: Irene D. Jackson, North Carolina Central University
Philip Allen, Johnson State College (Vermont)
Mary A. Twining, Georgia State University

Chairman: June Gilliam, University of Connecticut

Since all three consultants have had first-hand experience in Africa, their presentations were most pertinent and informative. Mrs. Twining undertook a study of the dance and body movements, in general, which showed them to be an integral part of the cultural behavior of the African peoples. Philip Allen used a multi-media presentation to accompany texts which indicated the knowledge of the arts necessary for a deep understanding of African writing. Mrs. Jackson illustrated the development of sub-Saharan artistic expression prior to colonization and em-

phasized the inter-relationship of the arts, music and dance as the response of various African groups to the realities and stimuli of their world. Our résumé of the three presentations is as follows:

Much of Mrs. Twining's presentation was physical- that is, illustrations of dance movements and body positions.

I. Macro divisions of dance styles. Generalized, of course, for purposes of distinguishing specifically African movements from others. such as:

European
Amerindian
Oceanic
Sub-Saharan and West African

After these illustrative basic movements, Mrs. Twining concluded that in working with these contrasts, as seen in European and African basic movements, we begin to see the sources of cognitive dissonance and culture shock found in West African colonial and post-colonial situations.

She then made literary references to the "ridiculous" as Africans observe European "stiff and formal" dance styles. Dance for Europeans is a separate activity and limited to certain occasions, certain people. African dance is a continuous part of the life experience. Everyone dances: old, young, men and women. There may be "professional" dancers or expert dancers. But all are a part of the evaluation and selection of such individuals.

II. "Mask" in West African societies is a total concept involving full use of the body. It is a whole complex of certain behaviors and reflects the deepest held values of the group. It functions as the Voice of God, reveals, rather than conceals, in the Western sense of masking and is one of the mechanisms of social control. "Mask" cannot be separated from dance and music. The masks we see in museums are dead, have no soul, may even be "rejects" as not having served their true purpose.

III. Whereas arbitrary divisions of human cultural experiences may be useful to Western researchers, students and teachers must be careful to consider the true folk taxonomy of the cultures which we undertake to study.

Philip Allen provided xeroxed copies of the following texts which he used in his presentation and which illustrated attitudes one can have concerning the arts:

Ouologuem from Le Devoir de Violence
Philombe: 'A l'aube du tam-tam"
Dongmo: "A la danseuse"
Niane: "Parole du Griot Mamadou Kouyaté" (fror Kesteloot anthology)
Fodeba: "Aube africaine"
Bhêly-Quénum: "Le joueur de flute"
Ranaivo: "Songes d'emprunt"
Rabearivelo: "Flutistes", "Danses"
Sembène: "Le Mandat"
Senghor: "Le Totem", "Masque nègre", "Prière aux masques"
Césaire: from Retour au Pays Natal

Conclusions drawn from the illustrations above showed that the world is conceived (felt) by the African as being charged with energy and rhythm within all created organisms; examples:

A. The World by the Creator
B. The Community by men and history
C. Initiates by education and by the elders
D. Professionals by the Spirit focus in attention

Generalizations about all Africans (even in fairly limited geographical areas-West, Central, Sub-Saharan, etc.-) are dangerous, but necessary.

III. Animism is the charge of making and-or recreating the world. In it action and practice are unified. The sanctity of work, of making, or restoring the world to its "rightness", makes it constantly relevant. Its sculpture communicates from one being to another type of being. African work rhythms are cyclical in nature: Man-Spirit-Man.

IV. The urge for survival is expressed through fertility rites. The ancestors play a great rôle in these expressions as they are the ones who have succeeded and "survived"; it is thus the duty of the present and future generations to become ancestors-to become these models of success. In this way they help to maintain the "right" rhythms, to transmit "correctly" through words, music and movement the necessary relationships between man and his environment. In this light, the African was an ecologist long before it became the fashion.

V. Slides and taped illustrations of these concepts:
1. Drums: including Yoruba "talking" drums
2. Masks and masked dancers-Célédé et al
   "The mask is the moving, animated figure-not the carved headpiece alone"
3. Work integrated with movement, music and sculpture (tools are infused with the Spirit of the Task
4. Women working and chanting rhythmically
5. Men chanting while pulling ferry boat and reaping millett crop
6. Gods: Legba, the guardian
7. Islamic architecture-muezzin chants
8. Initiation rites, drums and whistles
9. Griots-reinforcing history, educating through recreation of myths, etc.

Mrs. Jackson's presentation showed that research, since the turn of the century-notably German, French and English-has revealed a strong and exciting history of the Arts in Africa prior to colonization or to contact with the world across the Mediterranean. European art (Picasso, Modigliani, etc.) has been strongly influenced by this century's "discovery" of Sub-Saharan art as expressed in sculpture, painting, textiles, etc. There is nothing "primitive" in the noble arts of the Benin and Nok cultures, given their sophisticated use of terra-cotta, bronze and gold. Fewer of the fine products of wooden sculpture and textile arts have come down to us from pre-European-contact times for obvious reasons of the fragility of such products. However, the continuity of African cultures leads us to believe that many contemporary artistic expressions have a direct "blood-line" connection to older forms which have disappeared.

In her conclusions, Mrs. Jackson pointed out that a very definite esthetic philosophy has evolved as to the meaning and purport of African art forms. She classified them as being:

1. not based on reason and the eye, but on emotion and the soul's "eye"
2. not discursive but intuitive
3. not reality but a sous-reality
4. not a cut and dried debate where there must be a right and wrong, a winner or a loser, but inter-complementary, a give-and-take of ideas.

"Each culture has a place at the banquet of the Universal", says Senghor, the theoretician.

As in many of the presentations, Mrs. Jackson gave resource listings: European museums where fine examples of African art can be seen and a bibliography which will be included in the General Afro-French Bibliography which is being prepared by Team I.

Team D: African History

Consultants: Edward A. Jones, Morehouse College
Edouard Bustin, Boston University

Chairman: Stanley G. Thom, College of Mount Saint Joseph-on-the-Ohio

Professor Bustin started off the proceedings by giving a politically oriented historical overview of Africa; in his words:

French goals and policies in sub-Saharan Africa have been remarkably constant over the years. To the extent that they changed at all, it was as a result of factors which had little to do with Africa's genuine needs and aspirations.

The promotion of planned political change was never a major aim of French policy in Africa; on the contrary, every institutional mold in which France sought to enshrine her "special relationship" with a dwindling empire (from the French Union to the present, through the Loi Cadre and the two Communautés) was designed to arrest further political advances in the direction of true independence.

French aspirations toward autarchy, sustained by economic protectionism, resulted in a web of bilateral treaties which preserve the essential features of pre-independence economic relations between France and her former African possessions. The true dimensions of French aid-both economic and non-economic-should be appreciated in this perspective.

Changing military concepts and the prospect of extending French economic influence to other regions of the Third World may have led French policy makers to take their former African colonies increasingly for granted, but continued membership by the African states in a single, highly centralized monetary zone under French control would, in itself, ensure that the uniqueness of the African connection with France will persist, at least in the near future.

The "French Connection" is illustrated in these few final examples of continuing French influence in West Africa which, although "low profile", is still quite vital:

1. There are today more French in the Ivory Coast and in Senegal than there were before independence.
2. At the University of Abidjan 90% of the faculty is French.
3. At the University of Dakar 60% of the faculty is French.
4. Until 1971, degrees from the University of Dakar were signed by the Minister of Education in Paris. Now they are signed by the Rector of the University and countersigned by the Minister of Education.
5. In 1960, 1.6% of the French budget went to Foreign Aid.
6. In 1971, 0.75% of the French budget went to Foreign Aid.
7. In 1970, 80% of all financial aid to Africa came back to France; for example, 50% of all aid was given over to salaries of teachers and other functionaries.

For future reference, of course, Professor Bustin suggested titles for further reading; as in all cases, this bibliography will be included in the final "definitive" Afro-French bibliography which we are preparing.

Professor Jones, on the other hand, presented an overall assessment of the literature and ideology of Négritude. His outline, followed by a statement of themes of Négritude and poems to be read in search of them, is as follows:

I. The birth of Black awareness and the search for Black identity among African and Antillean students in Paris in the early and middle 1930's.
   A. The loneliness of the cosmopolitan setting
      1. subtle manifestations of racism on the part of Whites
      2. awareness of racial differences
      3. occasional insults and humiliation

   B. Cultural cross fertilization resulting from contacts and discussions with other Black students, especially Afro-Americans

   C. Impact of the writers of the Harlem Renaissance
   D. Meetings chez Mlle. Andrée Nardal
   E. Discovery of the African Past: glories of the ancient African cultures and civilizations, such as those of the Empires of Ghana and Mali

II. A Black philosophy evolves: Négritude is born; definitions by Senghor et al; the French ideal of assimilation of Blacks to French culture versus Black pride and the assertion of Black identity

III. The Writers: Poets of Négritude

   A-Aimé Césaire: the militant voice and originator of the term "Négritude"
   B-Léopold Sédar Senghor: the conciliatory voice and exponent of Black-White Brotherhood.
   C-Léon Gontran Damas: the "middle-of-the-roader"

IV. Themes of Négritude
   1. Pride in color and the Black heritage

2. Rejection, in part or in toto, of European (White) values and the assertion of Black civilizations and values
3. Common Black heritage of suffering, a catalytic agent
4. Revolt against the System
5. Racial solidarity and identity with the lowly and the disinherited

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Themes of Négritude and Works to be read in search of them.

I. Pride in Blackness and the discovery of the African past; the collective Memory of "Mother Africa."

A. Léopold Sédar Senghor (Sénégal, West Africa)
1. "Femme noire" (Chants d'Ombre)
2. "Le Kaya Magan" (Éthiopiques)
3. "Aux soldats négro-américains" (Hosties noires)
4. "Joal" (Chants d'Ombre)
5. "L'Appel de la race de Saba" (Hosties noires)

B. Aimé Césaire (Martinique)
1. Cahier d'un retour au pays natal
2. "A l'Afrique" (Soleil cou coupé)
3. Ferrements (poèmes divers)
4. "Ode à la Guinée"

C. Jacques Roumain (Haiti)
1. "Bois d'Ebène" (Bois d'Ebène)
2. "Nouveau sermon nègre"

D. Paul Niger (Guadaloupe)
1. "Je n'aime pas l'Afrique"

E. Guy Tirolien (Guadaloupe)
1. "L'âme du noir pays"

II. Suffering, Humiliation, Exploitation, and Group Solidarity of Blacks in a White dominated society.

A. Aimé Césaire (Martinique)
1. Cahier d'un retour au pays natal

B. Léopold Sédar Senghor (Sénégal)
1. "Prière de paix" (Hosties noires)

C. Jean-F. Brière (Haïti):
1. "Me revoici, Harlem"
2. "Black Soul"

D. David Diop (Sénégal):
1. "Un Blanc m'a dit"
2. "Souffre, pauvre nègre"

E. Gilbert Gratiant (Martinique)
1. "Debout, Joseph"

F. Léon G. Damas (Guyane):
1. "La complainte du nègre"

III. Rejection of European (White) values and defense of Black-African values
   A. Léon G. Damas:
      1. "Solde" (Pigments)
      2. "Limbé" (Pigments)
      3. "Hoquet" (Pigments)

   B. Guy Tirolien:
      1. "Prière d'un petit nègre"

IV. Revolt, Revolution and reconciliation
   A.-Aimé Césaire
      1. Et les Chiens se taisaient (Les Armes miraculeuses)
      2. Cahier d'un retour au pays natal
      3. "A l'Afrique"
      4. Une Tempête (adaptation of Shakespeare's The Tempest to the Black situation)

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Because of a last minute defection on the part of one of the consultants Professor Thom "stood in" for the missing person. Since his presentation elicited some commentary and proved to be most interesting in terms of what can be done in the general area of Afro-French studies, it is only fair that some mention of his project be mentioned here. We should like to quote directly the "Summary" which came from the final report sent to the Dept. of HEW:

"African Studies in French in the Elementary Grades" is the second and final phase of the five-year project: A Twinned Classroom Approach to the Teaching of French in the Elementary Grades (1966-1971). The first phase, covering French instruction in Grades 2, 3 and 4, had as its center of cultural interest various regions of France....The African phase, covering Grades 5 and 6, had as its center of interest the Mossi of Upper Volta and their children. Emphasis was shifted from French as a means of communicating with peers in a similar culture in continental Europe to French as a means of communicating with peers in a highly contrastive culture of the former French West Africa.

During the two-year period of the Afro-American exchanges the initiator of the project lived in Upper Volta doing the necessary field work in cultural anthropology, preparing audio-visual materials for the African children to send to their American counterparts, and presenting to them the materials received from the Americans.

The same type of twinning procedure that had succeeded in the French phase was used in the African phase. Cultural units composed of slides and correlated tapes, prepared by the teachers and students involved, were exchanged periodically, using French as the common language. The cultural materials from Africa were used as the basis for an interdisciplinary approach to the study of the French language and African culture.

Since one of the major objectives of the project was to maintain pupil motivation and interest in the study of French throughout the long sequence, the two classes involved as E and C groups were kept intact for the five years of the project, except for relatively rare dropouts and transfers. At the end of this time the E's registered only 2% attrition; 98% expressed willingness to continue to study French in the future. The twinning factor did not seem to increase the rate of language mastery, however.

The E's attitude toward foreigners in general and Africans in particular was positive but not measurably more so than that of the C groups surveyed.

The alliance of foreign language study with social sciences elicited favorable responses from pupils and teachers.

A collection of culturally significant African materials, including over 1200 slides with commentaries in French and English-many of them recorded on tape-was made available on loan to educators. The materials can be used effectively in many situations outside FLES classes, such as courses in methods of teaching FL and social studies, Black studies at all levels, courses in art, economics, comparative religion, Third World culture and various other aspects of cultural anthropology.

The twinning devise is so flexible that it can be recommended to imaginative teachers of FL and social studies. Caution is advised, however, in handling contrastive cultures. The persons responsible for the preparation and interpretation of the materials here and abroad should be familiar with and sympathetic toward the two cultures involved if misunderstanding is to be avoided.

Team E-The Literature of West Africa

Consultants: Sylvia Washington Bâ, Trinity College, Washington D.C.
Michel Tétu, University of Laval
Emile Snyder, Indiana University

Chairman: Louise Hubbard, District of Columbia Teachers College

Professor Tétu chose as his presentation: "Bernard Dadié: l'esprit critique et l'humour nègre." He spoke of this "ivoirien" as being a sweet and gentle man who is profoundly black (in his consciousness) and a strong Roman Catholic. He added that the man's entire literary output is geared to a constant demand for justice, peace and love for all men and, in particular, for the little man who is so often oppressed.

The tone of Dadié's work is never violent in its revolt, as are the works of an Oyono or a Mongo Beti; however, his criticism has weight in that he knows how to handle irony artistically; his imaginary universe is dominated by what we can call a humour nègre.

His brand of humour (esprit) consists essentially of a bringing together-in a naively false manner- two completely dissimilar elements of nature which abase or even ridicule the stronger element or, on the contrary, give it a prestige and a dimension which is completely unexpected compared to the weaker element. No one is fooled; it's a game which one must accept while smiling all the while. This process allows for a constant "remise en question" and, under its most anodine guises, really upholds the strongest of new ideas.

In dealing with Climbié, Dadié's first novel (which is in a large part autobiographical) Prof. Tétu indicated that Dadié had wanted to show "comment la vie

des indigènes préoccupait peu les gens, comment la fausse classification des hommes en maître et en sujets faussait les rapports humains."

In "Je vous remercie mon Dieu" we saw how, in a hymn of praise to négritude, goodness triumphs over hatreds, despite the many understandable resentments present in the poet's soul.

However, it was really in two excerpts from Patron de New York, a novel and in Monsieur Thôgô-Gnini, however, where the most artistic expression achieved.

In this masterpiece Dadié interests himself "au monde moderne sans ce qu'il a compris du monde ancien." He wants to find in the modern world true value systems (which he knows exist) and add these to the values of the past.

Through a white emissary's contacts with Thôgô-Gnini, his African counterpart, we discover how the Blanc imposes European values on the Noir: exploitation, the new "god"-money and all the other "false" values which lead the African to forget his past.

As one would expect, all aspects of African life are eventually overthrown and we are shown the ridiculous situation which results. It is in this light that the humor and the criticism meet each other and it is here that Dadié's oeuvre takes on its greatest importance.

Professor Snyder's contributions were taken from part of a book (Noir sur blanc) which he is preparing in collaboration with Michel Benamou.

He spoke of the necessity of placing Black Literature of French Expression within the proper historical and ideological context of Negritude and then went on to trace its inception in the Haitian cultural revolt of the 1920's through its formulation into a "theory" by Césaire and Senghor in Paris toward the end of the 1930's.

Using Césaire as a stepping stone, Prof. Snyder spoke of the former's seeing "la prise de conscience du monde noir comme l'achèvement d'une dialectique qui va de la résignation à la révolte pour déboucher sur 'la succulence des fruits' des races à venir."

On moving towards Senghor, he spoke of the great rôle played by Sartre in his preface to L'Orphée noir, the misunderstanding between Sartre and Franz Fanon and Senghor's evolution in his philosophy of Négritude which went from a "civilisation de l'Universel" with existential and mystical overtones, to a dialectical idea which incorporates all the theories of Négritude and their application to politics-this, as in the case of the Sartre-Fanon "feud"-still leads to misunderstandings between Senghor and those who do not fully understand the total concept and scope of Senghor's Négritude.

Professor Snyder then spoke of the white values which had been historically (and incorrectly) imposed on the "civilized" world by white exponents of their own superiority. He then showed how these values penetrated into Africa through colonization and how the Black intellectual, having been made aware of the false nature of these ideas, found himself "trapped by having to write about it in the language of the colonizer!

We were then shown examples of this dilemma as expressed in the works of David Diop, Léon Laleau, Cheik Amidou Kane, Sékou Touré, Camara Laye, Mongo Beti and Sembene Ousmane.

We were reminded however, that all of the above mentioned authors have their own particular vision of the whole Négritude problem. For some, they might pass through the stage of a simple nostalgia for the past; for others, like Mongo Beti, we move directly to a literature which has already transcended the early ideas of Négritude.

Of course, we have not been able to do justice to Professor Snyder's total presentation here-any more than we have done justice to anyone in these pages of résumé; we shall look forward, however, to more of his material in Noir sur blanc.

Professor Bâ's presentation dealt quite specifically with the poetry of Léopold Sédar Senghor. She very clearly pointed out that Senghor's poetry is a blend of African substance and French form. The two, rather than being detrimental to each other, are, on the contrary, highly complementary.

By "substance", Professor Bâ referred to Senghor's inspiration, imagery and techniques as being essentially African in nature: his inspiration coming from his native surroundings as a youth; his imagery coming from the natural elements, tribal customs, musical instruments, etc.; and his techniques coming from the poetic and rhythmic beat as found in the expression of the African drums. She used "Joal" and "Que m'accompagnent Kôras et balafong" as two striking examples of this African "substance."

In terms of form, Professor Bâ referred to Senghor's use of the 1. French language as the vehicle of communication and 2. the French system of versification for the technical structure of the poems.

Professor Bâ, who knows Senghor very well, treated in depth some of the misinterpretations that have grown out of Senghor's writings-especially when it comes to his whole concept of Négritude in the modern world.

Discussion on this subject showed that young, contemporary African writers, for the most part, have a tendency to react negatively to Négritude as they interpret it as an idealization of the past which has diluted contemporary problems.

It was pointed out, however, that the values of Négritude, of which the present generation is the beneficiary, cannot be minimized, nor can one assume that there are no more "negritude writers."

Négritude never contained within itself an explicit philosophy of violence. The lyricism of a Senghor, the humour of a Dadié and the anger of a Césaire-each in his own way-arouses a deep consciousness of the many problems which today's young writers decry.

Team F-Literature of Central and Equatorial Africa

Consultants: Mildred Mortimer, Shipley School, Bryn Mawr, Pa.
Arlette Smith, Temple University
Fernando Lambert, Laval University

Chairman: Clarence G. Perry, Lincoln University of Missouri

Miss Mortimer chose to discuss Au Tchad sous les étoiles, a collection of folk tales written by Joseph Brahim Seid of Chad. She spoke of all African prose as being a blending of two traditions-the African and the European. Using Senghor's term le métissage culturel, Miss Mortimer felt that this volume of Seid's folk tales was a prime example of this expression. "In his attempt to recreate a specific ambiance, to transmit oral history, Seid has preserved an oral tradition by placing it within the context of a written one. The oral tradition has belonged to the African writer since childhood; it is the legacy passed down by the elders to the young. The written context is French, the language acquired in the schoolroom under colonial rule. Yet Seid is using his French education by placing it in the service of affirming an African-not a European-identity. Thus, the extent to which the French language has permeated the system of education is counterbalanced by the firm hold of tradition."

Explaining the context within which the oral tradition is transposed to the written page, Miss Mortimer spoke of the work as being "performed"-at night- by a very special person, the Griot. It is usually accompanied by musical instruments native to the area and deals with genies, spirits, animals and trees. "The frontier between life and death, between reality and imagination is not clearly demarcated in Black Africa. Therefore, an African audience is receptive to le merveilleux and accepts genies, spirits and magic within the natural order of things." It is this spirit which Seid has been able to communicate on the written page and which makes this volume noteworthy.

Miss Mortimer then compared Seid with Birago Diop of Senegal and Bernard Dadié of the Ivory Coast, both of whom use the folktale as their favorite genre. In order to show the differences and similarities, she went on to describe how Chad varies from the other two areas and how Seid's tales tend to be more sober as opposed to the comic scenes prevalent in Dadié and Diop.

The Consultant concluded by explicating one of the tales: "La plus belle fille de la terre cachée sous une peu d'ânesse" in which she pointed out the rewards for piety and charity as seen in the heroine, Am-Sitep. One also sees the possibility of creating a world for oneself, as did Am-Sitep, when one learns to scorn the world. In an ambiance of magic, of the beauties of nature and of the element of surprise one is led to the conclusion that the African folktale is a solid vehicle for learning about African values and that it reflects the universality of the genre.

Arlette Smith chose to speak about Ferdinand Oyono-a contemporary writer from the Cameroons. She gave a brief biographical introduction to the author which showed how he has reflected himself in his writings and how necessary this aspect is to the ensemble.

Consultant Smith felt that Oyono merits attention because he seems to be "one of the African writers of this section of Africa who has been most successful in giving of his country a picture which is at the same time informative, and convincing, presented in a style which is direct, concrete and humorous. All these combined qualities give his works both documentary and artistic value."

In his three novels-Une Vie de Boy, Le Vieux Nègre et la Médaille and Chemin d'Europe-Oyono succeeds in giving to the reader a factual quality and a human dimension. One sees the Colonized and the Colonizer each in his own world and in the blend of two worlds on the African continent. Some of the points of interest which came from this comparative study were: the description of the traditional way of life in a Cameroonian village; the reaction of a group of Africans confronted by a foreign culture and the effects of colonial rule on both the African and French communities. Miss Smith pointed out that there is great psychological import in the novels as Oyono has been able to give an insight into the mentality of the two groups involved. He shows us moments of the interaction between individuals of the two groups who live alongside each other without really ever acquiring a true knowledge of each other and whose relationship rests on a more or less permanent misunderstanding.

Miss Smith concluded by showing why, in her opinion, Oyono's works constitute privileged material for the beginning Africanist, whether in a classroom or not. Among these qualities were: a clear, direct and precise style; a first-hand experience in the two cultures; the good blend of satire and humor; a balance of tone from one novel to the next and, finally, a progression from the refuge in past values to the aspects of a brighter future.

Fernando Lambert chose the Cameroonian writer, Francis Bebey, since he represents the generation of writers which followed the political independence of Cameroon. It is also worth noting that this writer also had his works published in the Cameroons and not in France-as so many other writers.

In choosing Le Fils d'Agatha Moudio, Bebey's first novel, Lambert showed the writer as addressing himself to an all African public- a rare thing- and, in this light a work which has a very special perspective. It is Africa and the life of an African village which is central to the work; the Colonial presence is there, but it is marginal. The African essentially keeps the initiative and it is he who must find solutions to the problems posed by the introduction of modern techinques and by the modernization of his society.

The novel focuses principally upon the young hero Mbenda who, after several years spent studying in a foreign school, chooses to remain in his village and live according to the traditions of his people. But Mbenda fully understands that he is at the "carrefour des temps anciens et modernes", that he is in a world in progress. He therefore tried to reconcile the traditional and modern worlds. He is faithful to the word of his father who chose a wife for him before dying and he satisfies his love for Agatha Moudio "qui lui en fait voir de toutes les couleurs." But beyond the misfortunes of Mbenda, there is the description of village life and particularly the total and unconditional respect for life.

As there was some very pertinent discussion included in the notes from the Chairman, we have decided to include them all here:

A frequently asked question, especially after establishing the importance of a writer and his works, concerned the position of the African writer among other writers taught in XXth Century literature courses. Are they to be included in the literary genre or period or are they to be tacked on to certain courses as a seperate category, as a sort of afterthought? It was suggested that this literature of French expression be integrated into certain courses and be considered as the new literature of post-colonial Africa. Consultant Mortimer added that it is essential to us, as teachers of French, that the French language be used as the vehicle of communication.

It was the contention of some participants that there seems to be a lack of the comical among the writers from Central and Equatorial Africa. Consultant Lambert pointed out that a certain humour exists, but one which is definitely African and therefore, on occasion, misinterpreted or not even understood. The humorous tone is changing, however; for example, the more Mongo Beti writes, the more he develops a certain African humor.

Concerning the presentation on Oyono by Consultant Smith, the question came up as to the choice of one of Oyono's novels as an intermediate text. All three consultants clarified the differences in tone in Oyono's novels: a movement from the simple to the complex. Lambert gave the three developmental stages of Oyono's novels: Une Vie de Boy is the revision of a false European image of Africa; Le vieux Nègre et la Médaille is the reconstitution of the true African world and its system of values; Chemin D'Europe is the total assimilation of the young African who has cut all ties with the homeland. The European exists in these novels only as a group, Smith added.

The use of folktales may be considered as an intermediate step in presenting Black Literature of French Expression, according to Consultant Mortimer. Pointing out the universality of themes, she said they may also be interpreted according to the level of the course in which they are used.

Lengthy discussions centered around certain statements made by various participants. One felt that this was not at all African literature but a sort of cultural paternalism; another felt that writers dwelt too much on the negative side of the past; still another felt that all African literature was definitely political. For whom exactly did these authors write? was a frequent question.

At most sessions there were questions as to the availability of texts and resource materials and where these might be obtained. As with the other groups, it was suggested that patience will have to be practiced while we all await the bibliography which will come out of the workshop.

Team G-Caribbean Literature

Consultants: John Matheus, Charleston, West Virginia
Naomi Garrett, Denison University
Douglas Alexander, State University of New York at Albany

Chairman: Carolyn Gerald, Atlanta University

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Professor Matheus started his presentation by stating that a rationale is needed for such an undertaking as this in Atlanta. He spoke of the necessity of the

communicative powers of the French language and expressed the hope that French might do for Africa and the Caribbean area what English has done for India.

He then went on to specifics, in terms of Haiti, by speaking of the spontaneous movement called "Indigenism"? Calling upon a vast wealth of first hand information, Prof. Matheus spoke of the Revue Indigène and its founders: Normel Marcelin, Antonio Vieux, Emile Roumer, Philippe Thoby Marcelin and Jacques Roumain-the last of whom Prof. Matheus knew. He spoke of the dedication of this militant group which was determined to reform the traditional rules of creative French composition. Although this review was short lived, its influence was immediate and powerful.

From the first review came the appearance of "La Relève", which ran for 6 years and served as a medium for expressing the various phases of "Haitianization". This was followed by the birth of "Cahiers d'Haiti". Out of these various publications the following 5 principles of the "new" literature were promulgated:

1. Attention to the proletarian aspects of literature, that is the improvement of the economic and social condition of the masses.

2. Attention to the masses rather than to the individual.

3. The use of folklore and Creole dialect or patois to reach the people.

4. A break with the French tradition of abstraction.

5. A search for a more materialistic ideology.

Professor Matheus felt that a sixth observation should be added to this list and called it: the Development of an intensified nostalgia for the African homeland as a symbol of racial feeling.

He then spoke of the contributions of Dr. Jean Price-Mars and the influence this man had on all his contemporaries-a sort of God-father to many of the Haitian writers.

The event which electrified the writing colony in Haiti came in 1943 when the first prize for a best novel was won by the Marcelin brothers for their Canapé-Vert. Here, for the first time, consummate art was brought into focus in the novel on peasant psychology. Other works to come from these brothers were: La Bête de Musseau and Le Crayon de Dieu.

Jacques Roumain's Gouverneur de la Rosée is considered the masterpiece of the Haitian Renaissance. Here the author, with the beauty of poetical word imagery and in a rare French, enriched by créole syntax, realistically captured the expressive language of the humble peasants and depicted their struggle for mere survival.

Then turning to Martinique and Guadaloupe, we shared in the importance of such voices as those of Aimé Césaire, Frantz Fanon, Renê Maran, Paul Niger and Guy Tirolien. Césaire towers above all these figures, but it should not be forgotten that Fanon became catapulted into the position of the Black Karl Marx for his stirring and revealing trilogy:

Peau noire-Masques blancs

Les Damnés de la Terre

Sociologie d'une Révolution

Despite the great prose and poetry output of Aimé Césaire, it should be remembered that his theatrical endeavors make him one of the greatest of Black dramatists.

Professor Garrett, in a very detailed and structured presentation, offered a historical background of Haiti from the Spanish discovery to the American intervention of 1915 in her opening statement. She stressed the multifaceted structures which have resulted from the many historical upheavals that the island suffered.

Moving then to a literary history, she spoke of Haitian literature as being a pale copy of the French (with exceptions, of course) prior to the 1920's. She then listed the following forces which brought about a change in this literary tradition:

1. reactions against the occupation and racist ideas of American officials
2. ethnological studies of Dr. Price-Mars being promulgated
3. post-war interest in the Negro in France
4. Haitians becoming acquainted with the Garvey movement
5. the Haitian discovery of the American Negro poet

In an endeavor to point out indicative poets who contributed to an indigenous literature, she first cited Carl Brouard whom she considers the most indigène in terms of thematic production and life activity. She spoke of his education in France, his distress over conditions at home upon his return and, although comfortably living a bourgeois life, his decision to live among the masses. In the course of his bohemian existence he found sincerity among the peasants, was inspired by the girls of the lower classes, found themes within the traditions of the peasants and developed a love for Africa and for her children.

Emile Roumer, another Haitian educated in France, published the first volume of indigenous poetry, Poèmes d'Haiti et de France, while still studying in Paris. Upon his return to Haiti he became the director of La Revue Indigène and, like Brouard, paid tribute to the Black peasant girls and their traditions and bemoaned their plight. He also treated his reactions to the occupation of his homeland by a foreign power.

Jacques Roumain was Professor Garrett's third choice of poet. She spoke of his being guided by a vision of a united Haitian people and how he worked to secure a better life for the masses and to bring about the Haitianization of the total culture of his country.

She spoke of his revealing interest in his country and people by writing basically two types of poetry. The one which found its themes in the traditions and beliefs of the Haitian masses and the other which became more militant in the assertion of his belief in the principle of equality among all men. This last type of writing is especially well illustrated in Bois d'Ebène.

In Jean Brierre we find the fourth and last choice of Dr. Garrett. Greatly influenced by Roumain and having grown up under the American Occupation, Brierre

chose for his poetry many themes from his country's history, such as Le Drame de Marchaterre, which is a stirring poetic cry for a large group of unarmed peasants who were massacred by the American Marines. He, under the influence of Roumain, also manifested a strong feeling of solidarity with Blacks from all parts of the world and sang of the soul of his race and expressed the longing for true brotherhood among all Blacks.

In summation, Professor Garrett stated the new directions given to Haitian poetry by the above mentioned authors; this poetry manifests:

1. Interest in the masses, their beliefs, customs, traditions as well as their problems

2. A spirit of solidarity with the peasant class as well as with Blacks all over the world (At times it extends this sentiment to include all those who suffer deprivation regardless of race or color)

3. Love for Africa and pride in the African heritage

4. Admiration for the beauty of the Black girl

5. Ridicule and contempt for those in their culture who would deny their African ancestry

6. Criticism of the Church for its failure to improve the lot of the underprivileged and the oppressed

7. Appreciation of the history of Haiti

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Professor Alexander, in his presentation entitled "Artistic Perception of Black Values in the Antilles" spoke of the difficulty of the Black in trying to identify himself in literature because of the many layers of French culture imposed upon the peoples of the Caribbean area-not only imposed, but assimilated. He pointed out Joseph Zobel's (in La Rue Cases-Nègres) comment that in the days immediately following the abolition of slavery, nothing really changed at all because the social structure was so firmly implanted in the area. This transfered itself to the literary expression and a poetic example taken from the work of Seymour Fradel was used to show this Parnassian and Symbolist influence on the Antillean.

The dilemma in which the Caribbean writer found himself was fertile ground for the "revolt" which found its form in the Légitime Défense, which we've already discussed. René Menil wrote that the cultural inheritance of the Black had little or nothing at all to do with the héritage français which they (the Blacks) had absorbed. As a matter of fact, because of this, the Antillian was losing what little remained to him of his African heritage. The Antillean had become a caricature of what he should be-even deforming the image of the White as he attempted to reproduce it. The whole process had created an unreal situation for the Black.

Menil's object here, of course, was to show that this had great implications for the Black writer who sought suitable subjects for his pen. Unfortunately the Antillean had chosen to imitate his French counterpart with the result that his poem, novel or play had no meaning whatsoever for the natives of the area.

The identity crisis is, according to Professor Alexander, admirably expressed in the poetry of Léon G. Damas who, although lesser known than some writers who followed him, reached a large and appreciative audience of African and Antillean students in France and in the colonies. It can be quite easily stated that his irony and humor, his use of incantation through frequent repetition, were elements which paved the way for much of the writing which was to follow.

Damas, as a mulatto and therefore a member of an upper class, had mixed reactions to his childhood. His conduct was under constant scrutiny by his parents. It is essential that one understand that the least incorrection of his behavior would have been seized upon by the condescending white world as "proof" of the essential "lower" quality of the Black. "Hoquet" was cited as a prime example of this confusion in Damas' mind and its poetic expression. Other examples of this identity crisis, although not as light in tone, were cited as being "Solde" and "Limbé".

It is, of course, Aimé Césaire who towers above all the writers of the Caribbean scene. Although the authors of the Légitime Défense and Léon Damas had pointed our clearly the enormous gap which had been created between themselves and their cultural heritage, none of them were able to be terribly specific (with some possible exceptions chez Damas) about just what that heritage might have been or should be. It was Césaire who would use the word négritude for the first time; it was he who would play the major role in evolving awareness of alternatives to the life-style-mind-set cultural awareness which was the lot of the Black in the Antilles. It was he who would bridge the apparent gap between past and present; he would mercilessly expose the grim reality of the present, reject any idealization of the possible future and form a clear picture of what the past's role must be in the Antillean culture.

Quoting freely from the Cahier d'un retour au pays natal, Professor Alexander drew to his conclusion by showing the successive stages which Césaire underwent in his quest for truth concerning the condition noire. In his agonizing quest he wished to be simultaneously the message-bearer of good tidings to the Black and the metaphorical ship which will bear him back to a realization of his true value. By the magical power of his words he seeks the possibility of transforming the Black into his real self. It is without a doubt Césaire who stands out as a milestone in the search for universal human dignity.

Team H-Pedagogy

Consultants: Lyrace Fontaine, Burlington (Vermont) High School
Georges Joyaux, Michigan State University
Carol Jackson Miller, Morehouse College

Chairman: Georges Santoni, University of Michigan
Recorder: Joan Jukich, University of Minnesota at Duluth

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The three consultants of course presented to participants exactly what they used in their respective classrooms and then proceeded to explain how they used the material. Mrs. Fontaine, stressing the infinite possibilities of individualization

of instruction, centered upon tales and proverbs from Senegal and showed how students, after having read such works, become naturally curious and thus design their own method of attack-the teacher serving as a guide.

She stressed the value of mini-courses and stated that she felt that Afro-French materials provided exceptionally good approaches to multi-disciplinary teaching since deeper understanding of the African culture-in all its expressions-were necessary in order to approach the material intelligently.

She cited student projects which had been successful in her own classroom as being: an intensive study of the history, geography and religion of Haiti; its leading to an exploration of Haitian Literature, and this leading to a study of the Creole language and its expression in proverbs. Other students had done in-depth studies of such authors as L.S.Senghor, Oyono and Carara Laye. She spoke of artistic students having prepared transparencies for illustrative purposes and the use of other audio-visual materials such as slides and tapes. One student did a comparative study of proverbs as they were expressed in Africa, France, the USA and in Haiti.

Professor Miller used the concept of Négritude for her presentation and spoke of how she would introduce it to a class. She used "Solde" by Léon Damas and "Prière d'un petit enfant nègre" by Guy Tirolien as her primary sources and showed that probing questions, coming from the texts themselves, could serve as a "spur" for encouraging students to a deeper understanding and appreciation of the expression of négritude in a poetic form.

Professor Miller felt that a comparison of the two poets and their artistic expression would lead to a realization that, although the two poets have basically the same message to express, they each have different ways of expressing this message. This, to her way of thinking, was indicative of how many kinds of expressions there are within the boundaries of négritude.

Professor Joyaux, who also used Négritude as a departure base for his presentation, suggested ideas and materials for use at the university level, but always left the door open for these materials to be adapted to any level of instruction.

He felt that an Introduction to the negritude movement was essential to the understanding of any of its artistic expression and gave a very detailed outline which, since it comes in the last team's efforts, we have chosen to include in its entirety, as it rather synthesizes much of that which has preceded.

Using David Diop, Guy Tirolien and Bernard Dadié as typical authors illustrating his points, Professor Joyaux presented several varying techniques for classroom use of Coups de Pilon (Diop) , Balles D'Or (Tirolien) and Climbié (Dadié).

Following the presentation of Introduction to Négritude, we have also chosen to include a summary of the discussion period, which has some most salient points.

I. Introduction à la Négritude
   A. Insistance sur le term "africain" plutôt que sur "la langue française" quand on parle de la littérature noire.
   B. Refus de limitations chronologiques et géographiques du mouvement.

C. Définition de la "Négritude": La prise de conscience d'être noir, de ne plus essayer d'être blanc.
D. Les facteurs qui précipitent la naissance du concept au début du vingtième siècle:
    1. La Grande Guerre
        a. échec du monde occidental
        b. rôle joué par les Africains; ouverture sur l'Europe
    2. Mouvement indigéniste à haiti
        a. 1915 occupation par les "marines" américains
        b. 1927 La Revue indigène
        c. 1928 Ainsi parla l'oncle par Jean Price-Mars
    3. La renaissance-nègre aux Etats-Unis
        a. le "soul" de Harlem comme version américaine de la Négritude
        b. Langston Hughes voyage en Afrique, aux Antilles, en propageant aux noirs du monde l'idée qu'il faut être ce qu'on est.
        c. Les poèmes de Langston Hughes, Claude MacKay, Countee Cullen, Jean Tommer.
    4. Développements anthropologiques, sociologiques, et ethnologiques: L'admission qu'il n'y avait pas de différences qualitatives entre la mentalité dite primitive et celle des peuples évolués (Lucien Levy-Bruhl, 1920)
    5. Découverte de l'art nègre
        a. l'influence de la sculpture africaine sur le Cubisme
        b. la conquête pacifique du monde par le jazz
    6. Batouala, roman de René Maran, 1921
        a. soustitre: "véritable roman nègre"
        b. première vue de l'âme africaine de l'intérieur
        c. le Prix Goncourt
E. La littérature de la Négritude
    1. 1927 Revue indigène (Haiti)
    2. 1931 Revue du monde noir (bilingue)
    3. 1932 Légitime défense (Etienne Léro)
    4. 1934 L'étudiant noir
        a. réunion de tous les étudiants noirs de Paris
        b. englobement de la Diaspora
    5. 1939 Cahier d'un retour au pays natal (Césaire)
    6. 1947
        a. Poètes d'expression française (Damas)
        b. Anthologie de la nouvelle poésie nègre et malgache de langue française (Senghor--preface par Sartre)
        c. Présence Africaine
            1.) l'organe du monde noir en France
            2.) patronnée par de grands intellectuels français

SUMMARY OF THE DISCUSSION PERIODS:

Question: Does the "explication de texte" method work well?

Answer: No, it bores the students because they aren't trained in this method. (The majority of participants shared this view).

Q. What governs the choice of texts?

A. The background of the students, the objectives of the program in each situation, whether they be linguistic, literary or cultural. Of course, most texts lend themselves to various educational goals by their manner of presentation.

Q. What methods do you use in your high school classes? (Directed to Mme. Fontaine)

A. Because I regard the teacher's role as that of a catalyst, my students are participating in an individualized instruction situation. In addition to the resources offered in the school, they are free to do their research in the community. It is always surprising how enterprising they can be in finding sources that would have remained unknown in a traditional teacher-directed program. I use resource people whenever possible, especially Peace Corps members who have worked in Africa. To motivate an uninterested student, I find out his main areas of interest and allow him to work out a plan of study in a similar African area. For example, a student interested in sports can study the African passion for "le foot" or the history of Africans in the Olympics.

Q. Do you use English in your classes?

A. Usually this has been done in hope of attracting and keeping students, but such courses should be offered by other departments.

A. Even the works of the black American poets have been translated into French, so there is no need.

A. Some of us are involved in inter-disciplinary studies where the use of English is a necessity. In Black Studies, for example, the students cannot be denied access to this rich area because of lack of proficiency in French, although the wealth of materials is a strong motivational factor for studying the language.

A. Certain Black Studies departments now require two years of French so that this literature may be available to the students in its original form.

Q. How many are using Black literature now? (Directed to participants)

A. Affirmative. (-25%)

A. Negative, but plan to do so in the near future. (+75%)

Q. How can you use the same emphasis in class when you have both black and white students?

A. Even in the most basic courses, the black students can be introduced to the culture and literature of Africa and the Antilles by seminar-type meetings outside the classroom. This method has been very successful in maintaining their interest in French.

Q. Why are you using Black Literature of French Expression in your classes?

A. There is more to French culture than what is contained in the "hexagone".

Q. At the High School level, how can we provoke responses concerning literary style?

A. One successful approach is to ask the students to prepare questions, either for the teacher, or for the other students. This technique prevents the class from becoming a teacher monologue.

A. It is difficult to discuss style at the High School level. An examination of the ideas and the content would be more realistic.

Q. How can we include Black literature in our foreign language curriculum?

A. In the introductory courses use poems, folk tales and proverbs of an appropriate linguistic level. At the intermediate level, units (mini-courses) of 3,4, or 6 weeks could treat cultural, linguistic and literary themes of the literature. At the university level there could be specific courses in Black Literature of French Expression. The inclusion of such materials would depend on the teacher's power of persuasion with his administration and should be adaptable to the milieu of his students.

Q. Where do you find your sources?

A. The bibliography being prepared by this workshop will be the most extensive compilation available. In addition, the Embassies of the various countries have been most helpful.

Q. What is the greatest difficulty you have encountered in your courses?

A. Although the language is French, the structure is foreign even to French literary experts, posing difficulties for creation of student awareness and sensitivity. We must keep in mind that there is as much structural difference between a modern French novel and Balzac, for example, as between that same novel and a similar work in Black literature.

A. Another difficulty is that which arises from the connotation of words. Definitions in standard dictionaries are often insufficient or erroneous in the Black literature context.

Q. How can we best help our students appreciate Black literature of French expression?

A. This new content must be linked with new methodology. We must require student participation in our courses. The lecture system is unimaginative and has little impact on its captive audience. In all our literature courses, whether we are examining Symbolism or Négritude, we must clearly define our objectives and help motivate our students toward the realization of these objectives.

Team I-Bibliography

Consultants: Dale L. Lange, University of Minnesota
Helen Jorstad, University of Minnesota
Frances Nostrand, University of Washington
Thomas H. Geno, University of Vermont
Herman F. Bostick, Morehouse College

One of the most frustrating aspects of this team's effort was knowing, very early in the first day of work, that we could not possibly fulfill the task assigned to us for a long time to come. Although this might be a discouraging factor for any reader of these lines, it should be encouraging; for, after the bibliography is finished, it should be the most invaluable resource to come out of the workshop.

Professor Lange is in the process of setting up a system whereby certain members of the profession will be responsible for seeing that bibliography "headquarters" (University of Minnesota) is kept abreast of all material written in French by Africans and about Africa and Africans. It shall be a continuous effort and we are determined to see that it is kept up to date and made available to the profession.

In it we are going to try to list primary and secondary sources, text books as well as articles, a glossary of African terms, and resource materials which might be of help in the language classroom.

Your participation can also be continuous. If you come accross a new item which you feel might not be included or if you come accross a book, resource article, etc., which you know is not included in the bibliography, would you please contact Professor Lange and give him all the pertinent information?

APPENDIX A

The following is an alphabctical list of resource consultants and chairmen who participated in the workshop on "Black Literature of French Expression" on 20-22 November 1972 in Atlanta, Ga.

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